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New Publications.

GEMS AND PRECIOUS STONES OF THE UNITED STATES.

THIS large and very handsomely printed volume by George Frederick Kunz may be said to embody all obtainable information on a subject of growing importance. Besides numerous ordinary illustrations there are many full-page colored plates of precious stones, all of them very admirably executed by Prang. It appears that, while nearly all the varieties of precious and semi-precious stones are found in the United States, and some of them, like the pale green Hiddenite of North Carolina and the agatized wood of Colorado and California, are found here in greater quantity and excellence than elsewhere, none of the more costly ones are found in quantities to justify their quarrying. Mr. Kunz, who is an expert on the subject which he treats, and whose valuable "Talks" on jade, in *The Art Amateur*, will be remembered by our readers, gives abundant and detailed information regarding the sources, qualities, mode of working and commercial value of all these minerals. Collectors and specimen hunters in every part of the Union will find his work of the greatest interest to them, and to the scientific inquirer it will become an indispensable book of reference.

Much space is naturally given by the author to the precious stones, properly so called, the diamond, the sapphire, the ruby and the emerald. Specimens of each of these varieties have been found here—diamonds, few and of small value, sapphires and rubies of good quality in North Carolina and at Helena, Mont., and a few true emeralds (emerald-green sapphires) have also been found in the first-named State. The finest specimens are in the Clarence S. Bement collection, Philadelphia. Our readers will be more interested in the semi-precious stones, which are commoner, often found in large masses, and likely to become of use to a great extent in general decoration. Among these are the New Mexico turquoises, a good quality of which for inlaying is sold by the Indian miners at about one dollar a pint. Their green and blue-green tints would contrast well with brass, copper, bronze or dark woods. The pieces are from one eighth of an inch to one inch across. They are sometimes stained a deeper blue with Prussian blue, which may be tested with ammonia, by which the natural color is not affected. Rock crystal is found in large crystals in North Carolina, Arkansas and other States; but the cutting has to be done abroad, in consequence of the high cost of such work here. It is sometimes cut into hand-mirrors. Amethysts of great size are found in Maine, and they are also sometimes found enclosed in the agatized wood of Arizona and Colorado, often used for inlays for tazzas and vases. Smoky quartz, of which the crystals are often a foot or more in length, is found at Pike's Peak, Colorado, Herkimer County and Lake George, N. Y. Rose quartz is found in blocks so large as to be used for building stone. Chalcedony, onyx and agate are found in Colorado; jasper in Trego Co., Kan., in blocks of the size of bricks. The amount of agatized wood in the county of Arizona is estimated at a million tons. It is used for tiles, mantels, table-tops and pillars. Red and pink rhodonite, used for the same purposes, comes from Massachusetts. The pink and lavender colored lepidolite from Paris, Me., might be similarly used, as might the yellow cancrinite and blue sodalite of the same State. Labradorite, large enough for building purposes is found in several counties of New York. We can only mention in addition to those named, amazonite, obsidian, fluorite, serpentine, malachite, arragonite, fossil coral, jet and catlinite.

The chapter on pearls gives a full account of the pearl fisheries in the Gulf of California and of the various sorts of fresh-water pearls found in many parts of the United States. The latter, produced by the Unis mussels, are usually colored, the most valuable being pink, copper red and black. They are disappearing with the advance of population, as impurities in the streams where they occur kill them. The common conch shell also produces pink pearls. The California pearl fisheries have produced as much as \$200,000 worth of pearls per annum, single pearls of great value being occasionally found. The mother-of-pearl shells are sold in great quantities to the manufacturers of London, Paris and New York.

The finest private collections of American gems are, according to Mr. Kunz, those of Mr. Clarence S. Bement, of Philadelphia; Dr. Augustus C. Hamlin, of Bangor, Me.; the Canfield collection at Dover, N. J.; the J. Feris collection at West Chester, Pa., and the Lea collection at Philadelphia. The American Museum of Natural History, New York, contains the best collection in existence. Remarkable collections, made without regard to their origin, are those of Judge Henry Hilton, colored diamonds, and Augustus Lowell, of Boston, colored diamonds and sapphires. Heber R. Bishop, Brayton Ives, Samuel P. Avery, Thomas B. Clarke, Potter Paner, William T. Walters, Frederick Ames and Quincy Shaw own fine collections of jade, of which it is estimated that there is \$500,000 worth in the United States, in the hands of less than a dozen owners. (Scientific Publishing Co., New York.)

THE DICTIONARY OF QUOTATIONS IN PROSE, compiled by Anna L. Ward, unites most of the good qualities that should be looked for in works of its class. The quotations ranging in length from the epigram or saying couched in a single sentence to a bit of dramatic dialogue or a short paragraph, are drawn from a great variety of sources, Stanley, Lane-Poole and Thomas à Kempis sharing the same page; Henry Ward Beecher elbowing Shakespeare; Goldsmith's good-natured man and Joubert in his "Pensées" praising "tenderness" in full accord with that tender-hearted bear, Sam Johnson. Coleridge and Carlyle, Addison and Emerson, supply thoughts about "thought;" Susan Fenimore Cooper and Joseph Roux babble about "trees," and Ruskin has more to say about them than both, and to better purpose. The greatest of philosophers, Aristotle and Bacon, discourse of "friends," and William Ellery Channing and Confucius in his "Analects," and old Cicero, "De Finibus," join in the chorus. "Have no friends not equal to yourself," says the wise Chinaman, and "Friends are ourselves," says John Donne to Ben Jonson. A notable feature of the book is its complete system of reference. Not only is the work from which each quotation is taken properly named, but chapter, and, where it seems desirable, the paragraphs are also given. In the case of translations the translator's name is given, and, in short, the reader is helped in every way to make the acquaintance of each passage with its original context. A topical index, a chronological table, lists of authors and translators, and an analytical index further enrich the volume and render it easier to consult. (Thos. Y. Crowell & Co.)

ROBERT BROWNING: PERSONALIA, by Edmund Gosse, is made up of an article on "The Early Career of Robert Browning," which first appeared in *The Century Magazine*; "Personal Impressions" from *The New Review*, a preface, and by way of epilogue a threnody of Ronsard's, which Browning is said to have been fond of repeating. The essay on Browning's early career is, we believe, the only authentic account of the great poet's beginnings in literature. The facts were, in the main, supplied by himself to the writer, and the article when first published was warmly acknowledged by him. It includes a number of little anecdotes which give one not only a glimpse of Browning as a young man ambitious of making a mark in poetry, but

of the times in which he began his work, times when, needing other models than Byron and attracted by a stray volume of Shelley which came in his way, he found it difficult to get the rest of Shelley's work, and though the latter was then four years dead, had to take most of them in the first editions. It was his mother who brought him the volumes, and three of Keats's with them. Yet bibliophiles like Mr. Gosse often try to persuade us that women have no understanding in the matter of first editions.

Browning's acquaintance with Macready the actor, his meeting Wordsworth, Landor and Talfourd at a theatrical supper, and his own adventures in writing for the stage furnish forth some lively pages. The reception accorded to "Sordello" leads to a bit of criticism which may be summed up in the remark that "it needs reading three times, but on the third even a school-boy of tolerable intelligence will find it luminous, if not entirely lucid." Full and interesting accounts are given of the publishing of "Bells and Pomegranates," of the comical reading of "The Blot in the Scutcheon" by a red-faced and wooden-legged prompter, and of Browning's marriage. The "Personal Impressions" deal with a later period, and describe Browning as a talker. The book is beautifully though simply gotten up, and has for frontispiece a steel engraving from an early portrait of Browning. (Houghton, Mifflin & Co.)

THE MASTER OF THE MAGICIANS, by Elizabeth Stuart Phelps and Herbert D. Ward, is a tale of the Babylonian captivity, of Nebuchadnezzar and his queen, for whom he built the hanging gardens, and of his favorite, the prophet Daniel, who on interpreting his dream became master of the magicians and governor of Babylonia. The authors take a new view of Daniel's character, rather oddly, as it seems, explaining his miraculous powers as phenomena of hypnotism. He is, however, an interesting figure, and moves among the intrigues and splendors of the court, making difficult ways straight, rescuing innocence and converting the soldier hero of the book to a higher than the Babylonian plane of morals and religion. The late discoveries and translations of Chaldean texts have been drawn upon for details about life and manners, and we have picturesque accounts of the famous temples, palaces, walls and gardens. Most dramatic are the chapters describing the great lion hunt, the saving of Lalitha, the heroine, from drowning in the Euphrates, and the madness of Nebuchadnezzar. (Houghton, Mifflin & Co.)

A WAIF OF THE PLAINS is one of those delightful Western stories of Bret Harte's in which we catch a breath of the free air of the prairie, a glimpse of the rude and lawless existence of the pioneers of Western civilization and the dangers and hardships to which they were exposed. Like a panorama the "Great Plains" spread out before us; the emigrant-wagon—the "prairie schooner"—with its inspiring inscription, "Off to California;" the "gaunt, greasy, slouching, lazy" coyote; the solitary figure of the Indian—ludicrous and pathetic as he bestrides his diminutive pony—defined against the glowing background of the sunset; the herd of buffalo sweeping past in mad career, and the death—almost tragic, we are made to feel—of one of the shaggy monsters at the hand of a child; the awful spectacle of the slaughtered and scalped party of emigrants; the thrilling moment of the discovery of the shining yellow metal, gold, more potent as a motive to deeds of heroism and to patient endurance than love of country, religion, home, or life itself; and, finally, the peaceful rancho of the expatriated American, Don Juan Robinson, and the quiet shades of the Jesuit's College at San José, animated by the mild figure of Father Sobriente. And through it all passes one of the most delightful creations of child nature of which we know, Clarence Brant, orphaned, not by death, but by crime; and we lay down the little volume with the wish that the promise implied in its closing lines will be kept, and that we shall be told at some future day how the boy, whose sturdy independence, whose high sense of honor, whose loyalty, tenderness and truth made us open our hearts to him from the first, maintained that independence, and his name, in after years. (Houghton, Mifflin & Co., Boston and New York.)

MISCELLANEOUS.

ART IN ADVERTISING is a practical little illustrated monthly paper, resembling "Life" in its make-up. It abounds in good ideas for advertisers. Mr. H. C. Brown is the manager.

SWEETSER'S "New England," "The White Mountains" and "The Maritime Provinces," are now published by Houghton, Mifflin & Co., who have issued new editions of these excellent guide-books.

FR. KEPPEL & CO.'S CATALOGUE No. 7, of etchings and engravings, is a handsomely-printed pamphlet of sixty pages, exclusive of scores of beautiful little facsimile photographs of some of the best-known prints of the day.

THE copyright of the original edition of Webster's Dictionary (issued forty years ago) having expired, the work has been piratically reproduced by photographic process in a cheap and almost worthless form, with all the old imperfections, and it is now offered in competition with the handsome and well-known edition published by G. & C. Merriam & Co. Our readers are warned that this "cheap" pirated edition is dear at any price.

THE BARBIZON SCHOOL OF PAINTERS, shortly to be issued by Scribner & Welford, is by D. C. Thomson, the very competent author of "The Life and Works of Thomas Bewick" and "The Life of H. K. Browne" ("Phiz"), which works it will resemble in size and character. It will be fully illustrated from the paintings of Rousseau, Millet, Diaz, Daubigny and Corot. The book is to be published by subscription.

THE WATER-COLOR ALBUM is the name given by Mr. Henry Leidel (330 Fourth Avenue) to a series of "actual washes, very carefully graduated of eighty-seven colors," made on the best water-color paper. It is easy to believe—as is claimed for this novel publication—that "for the amateur who is not familiar with the various colors, it will be the means of saving valuable time." Each color is graduated in various degrees of strength, from the lightest to the darkest. As the cost is only twenty-five cents, Mr. Leidel's "Water-Color Album" will, no doubt, have a large sale among art students.

NEW ARTISTS' COLORS AND MEDIUMS.

MESSRS. J. MARSCHING & Co. send us samples of their "Petroleum Colors," so called from the medium used in their preparation. The claim that "on account of the almost entire absence of fixed oils in their composition" they are "not liable to fade from atmospheric changes" seems reasonable. It is certain that the covering capacity of the Petroleum Colors is unusually great; they work very smoothly; they are brilliant, and they dry quickly. There is nothing in their composition to prevent their being used with spirits of turpentine, linseed oil, poppy oil or balsam of copaiba; but there are mediums specially prepared for use with them for which particular advantages are claimed.

CRANE'S WATER-COLOR MEDIUM.—For those who care to use a medium when painting in water-colors, that prepared by "The Frederick Crane Chemical Co."—a sample of which we

have tested—will be found very efficacious. Certainly if the surface of the paper be at all greasy it is a valuable adjunct; for in such a case it makes the color work perfectly. With its use it is not necessary to wet the paper beforehand in the usual way. A little of the vehicle should be thoroughly incorporated with the color on the palette. This medium serves also to fix the tint, when dry, sufficiently to prevent its working up easily when painting over it a second time. For painting on silk or satin it tends to keep the colors brilliant and makes them less liable to spread. The medium is certainly an agreeable substitute for ox-gall.

MR. WUNDERLICH'S, the collection of Meryon's etchings of old Paris, which forms parts of Mr. Seymour Haden's magnificent collection of modern etchings, was placed on exhibition on April 18th. Besides a complete set of Meryon's works, including the curious little odes to the pump of Notre Dame and others, there are two proofs of Bracquemond's portrait and one of Flameng's. A considerable number of the plates are accompanied by Meryon's pencil studies of details. Most interesting are those of "St. Etienne du Mont," of the "Abside de Notre Dame," the "Petit Pont" and the "Morgue."

Treatment of Designs.

CONVOLVULI (COLOR PLATE NO. 1).

MISS BERTHA MAGUIRE'S beautiful study of convolvuli, which we give with this number, is especially noticeable for its transparency and general delicacy of treatment. For painting flowers in oils, it is always advisable to choose a canvas with some tooth to it; Roman canvas is excellent for the purpose. After making a careful and complete outline drawing of the entire study, proceed to block in the shadows with a warm gray obtained by mixing cobalt, scarlet vermilion and white, with the addition of a touch of ivory black, if found necessary, for the darkest parts. The local color can be made by mixing scarlet vermilion and white. Bear in mind that vermilion and scarlet vermilion are not the same color. For the purplish tones touch in with rose madder. The yellow green shades for the heart of the flower are made with pale lemon yellow and ivory black mixed. This mixture will also serve for the light yellow green tints on the foliage; the grayer tones should be painted with cobalt, yellow ochre and white mixed. The leaves are shaded with raw Sienna pure, and also mixed in parts with Antwerp blue and yellow chrome.

The tumbler is shaded with raw umber, cobalt and white mixed. The background can be put in with raw umber, yellow ochre and ivory black, with a very little burnt Sienna worked into the warmest parts. The foreground is composed of white, black, a very little Venetian or brick red, and some touches of yellow. Be sure to keep the painting crisp and clear; be very careful not to muddle the tints together. Paint the shadows thinly, and load on the lights with sharp touches.

FOR PAINTING IN WATER-COLORS a similar palette may be set; but water-colors being transparent, no white is needed, and the highest lights are left or taken out afterward if lost. Whatman's hand-made paper of medium texture will be found suitable to work on. This should be carefully stretched before the painting is begun. Be sure to paint with a full brush unless you wish your work to look dull and woolly; and further to ensure success, always allow one tint to dry thoroughly before putting on another.

BLACKBIRDS (COLOR PLATE NO. 2).

SELECT a canvas with a good rough tooth and make a careful drawing of the design in outline before beginning to paint. Should you not feel competent to do this correctly free-hand, trace and transfer the drawing by means of colored transfer paper. When the drawing is neatly secured, lay in a groundwork of sky color all over thinly as far down as where the flowers commence. The brighter greens may be obtained by adding raw Sienna to emerald green. For the birds the following colors must be set on the palette: raw umber, raw Sienna, burnt Sienna, cobalt, ivory black, brown madder, lemon yellow, scarlet vermilion and crimson lake. Cobalt, with a little ivory black and raw umber, will give the blue shades. Accentuate the markings with brown madder. For the gray shade about the bodies and under the wings and tails mix Venetian red, cobalt, white and perhaps a touch of black. The rich brown on the backs and breasts is of burnt Sienna, the half warm tones of raw Sienna worked into the gray. The red on the heads is varied with yellow, scarlet vermilion and crimson lake, the colors being worked into each other separately, not mixed on the palette. A large proportion of gray must be used to subdue the undue brightness of coloring on the small birds in the distance. The group of birds might be easily introduced into a variety of designs other than the panel given, either in its entirety or divided and rearranged to suit the scheme in hand. The third and last panel of this set will be given next month.

DOG'S HEAD. (FRONTISPIECE.)

THE sharp little Yorkshire terrier given as a frontispiece this month, and which, like the Scotch terrier given last month—and by a mistake of the types called a Yorkshire terrier—is about the size of life, should be painted a kind of sandy color, shading almost to white in the lightest parts. After the work is laid in broadly, a stubby, well-worn bristle brush should be used to give the effect of the short rough coat. The colors needed will be—for the dark parts raw umber, white, and a touch of black; for the half-tones and lights white mixed with yellow ochre and raw Sienna, with perhaps a "soupon" of burnt Sienna, here and there, to give a reddish tinge. If too bright, modify in parts with a little ivory black. Use the colors suggested in study No. 1 for the nose, the pupil of the eye and the lips. A touch of red to indicate the tip of the tongue, just visible between the teeth, will be found very effective. The iris of the eye may be put in with raw Sienna and white toned with raw umber. A rich, very dark mahogany-colored background would be suitable for this as well as the former study. This can be painted with burnt Sienna and ivory black. The same tints can be used for water-colors. To get some of the sharp lights a sharp pen-knife may be employed with discretion. It will be well to remember that the older and harder the paper used for painting on, the better can such means be resorted to.

SIMPLE ECCLESIASTICAL EMBROIDERY.

THE design for ecclesiastical needlework given in the Supplement may be adapted for pulpit or lectern hangings or the centre may be used as decoration for an alms-bag. It is so extremely simple that it may be worked direct on to velvet, which must, however, be framed and backed. The border would be best outlined with a narrow gold cord, or a good effect would be produced by a thick couching evenly sewn across, so as to give a beaded appearance to the work. A narrow gold cord or thread could then be sewn along the edge of the couching to throw it up. The lozenge-shaped ornaments may be treated as jewels, and worked with silk in solid feather stitch, shading to light in the cen-